

DWIGHT'S Journal of Music.

A Paper of Art and Literature.

VOL. V.

BOSTON, SATURDAY, MAY 6, 1854.

NO. 5.

Dwight's Journal of Music, PUBLISHED EVERY SATURDAY.

TERMS { BY MAIL, ...\$2 PER ANNUM, " IN ADVANCE.
" CARRIER, \$2.50 " }

ITS CONTENTS relate mainly to the Art of Music, but with glances at the whole World of Art and of Polite Literature; including, from time to time,—1. Critical Reviews of Concerts, Oratorios, Operas; with timely Analyses of the notable Works performed, accounts of their Composers, &c. 2. Notices of New Music published at home and abroad. 3. A Summary of the significant Musical News from all parts; gathered from English, German, French, as well as American papers. 4. Correspondence from musical persons and places. 5. Essays on musical styles, schools, periods, authors, compositions, instruments, theories; on Musical Education; on Music in its Moral Social, and Religious bearings; on Music in the Church, the Concert-room, the Theatre, the Chamber, and the Street, &c. 6. Translations from the best German and French writers upon Music and Art. 7. Occasional Notices of Sculpture, Painting, Architecture, Poetry, Aesthetic Books, the Drama, &c.—8. Original and Selected Poems, short Tales, Anecdotes, &c.

[Back numbers, from the commencement, can be furnished. Also bound copies of the first year.

POSTAGE, if paid in advance, for any distance within the State, thirteen cents a year; if not in advance, twenty-six cents. To all places beyond the State, double these rates.

J. S. DWIGHT,.....EDITOR AND PROPRIETOR.

EDWARD L. BALCH, PRINTER.

OFFICE, No. 21 School Street, Boston.

SUBSCRIPTIONS RECEIVED

At the OFFICE OF PUBLICATION, 21 School St.

By NATHAN RICHARDSON, 282 Washington Street.

" GEO. P. REED & CO., 13 Tremont Row.

" A. M. LELAND, Providence, R. I.

" DEXTER & BROTHERS, 43 Ann Street, N. Y.

" SCHARFENBERG & LUIS, 722 Broadway, N. Y.

" GEORGE DUTTON, JR., Rochester, N. Y.

" G. ANDRE, 223 Chestnut St., Philadelphia.

" MILLER & BEACHAM, 181 Baltimore St., Balt.

" COLBURN & FIELD, Cincinnati, O.

" HOLBROOK & LONG, Cleveland, O.

" JOHN H. MELLOR, Pittsburgh, Pa.

RATES FOR ADVERTISING.

For half a square, (8 lines,) or less, first insertion, . . . \$0.50

" " " each additional inser. 25

For a square, (16 lines,) first insertion, 1.00

" " " each additional insertion, 50

On advertisements standing three months or longer, a discount of twenty per cent. on the above rates is allowed.

(A column counts as seven squares.)

Payments required in advance: for yearly advertisements, quarterly in advance.

Mendelssohn.

[From the German of W. A. LAMFADIUS.]

(Continued from p. 18.)

IN most towns of importance in Germany, the four hundredth anniversary of the discovery of printing was kept with great public rejoicings, and at Leipzig, the book-mart of the Continent, the festival was attended with more than usual honors. It was Mendelssohn's duty to select and adapt to music a poem best suited in his judgment to express a great national feeling, and the hymn was to be sung at the uncovering of the Gutenberg statue. There was a swarm of candidates for the libretto part of the business, but the choice fell on

a song by Adolph Pröls, a Divinity lecturer, of the Gymnasium of Freiberg. The opening words, "*Vaterland, in deinen Gauen brach der lichte Morgen an*," were accompanied by wind instruments alone; and I remember well, amid the general excitement in the Gewandhaus, at the first rehearsal, how the venerable Rochlitz shared the enthusiasm of the younger and more susceptible spirits around him. The old man's face lighted up with pleasure, and, as the joyous strains pealed out, he seemed to hail the dawn of a new era in Art. So much for the first trial of the national hymn; but grave doubts were entertained of the effect of the music which was to be given on the day of the festival, *al fresco*, in the market-place. It was resolved to rehearse again in the gardens of the Schützenhaus, and assign the places of the orchestra and vocal performers at convenient distances from each other. This was a difficult task for our conductor, and many will remember how Felix, on the day of the performance, was seen moving about the temporary stage on the "Rathaus," and showing the musicians their proper places. At last, two bodies of chorus were arranged at some distance from each other, Mendelssohn and David officiating respectively as their leaders. The music began with a *chorale*, "*Begeht mit heiligem Lobgesang*," to the tune of "*Allein Gott in der Höh' sei Ehr*." Then came the Guttenberg song, an *allegro molto* for tenor voices, "*Der Herr sprach, es werde Licht*;" and, to conclude, a *chorale* to the melody, "*Nun danket alle Gott*." This work belongs to a class of compositions which bear no number or mark, like most of the author's productions; but, with many of his later works, it was published by Breitkopf and Härtel. The Guttenberg song has also been published in an arrangement for a single voice, and, as a national and genuine German song, deserves a large sale and wide circulation. The impression made by the performance of these pieces was not equal to what might have been fairly anticipated in behalf of such music; but much of the sound was lost in the open air, and a thousand singers, at least, would have been necessary to do justice to the work.

All these compositions were, however, but the preludes to that great work which was deservedly reckoned the brilliant feature of the Leipsic Festival. We allude to the *Lobgesang*, *grosse Symphonie Cantata*, von Mendelssohn Bartholdy, *eigens zu dem Feste gedichtet*, which was heard for the first time in the church of St. Thomas, at Leipsic, on the 25th June, 1840. It was preceded by Weber's *Jubilee* overture (the finale, introducing "God save the King," accompanied by the organ) and the *Dettingen Te Deum* of Handel. I do not agree with those who think that the greater part of the orchestral work had been written before the time we are treating of, and that the vocal parts were added subsequently, and for this particular occasion. The *Lobgesang*, in its integrity, bears the stamp of a freshness and connected system of arrangement, which, I am persuaded, could not have been found in a work

composed in so disjointed a manner as some have supposed it to have been written. I am at loss to conceive how others, calling themselves critics, can discover in the *Hymn of Praise* a mere imitation of the D minor symphony of Beethoven. The two compositions are about as much like each other as the "God the Father" of Michael Angelo to the "Sistine Madonna" of Raphael, or the "Transfiguration" in the Vatican. The two works have this in common. Beethoven's symphony concludes with vocal parts, which form the larger half of Mendelssohn's *Lobgesang*; so that the first three orchestral subjects form, in reality, but subdivisions of the one entire work, and the whole composition, in two parts, divides a great orchestral and vocal subject. While Beethoven avails himself of men's voices, as his last resource to express a painful effort to attain joy (*das schmerzliche Ringen nach Freude*), Felix wished to explain the exultation which followed on salvation from the powers of darkness. To effect this purpose, he used both vocal and instrumental music; and hence, significantly enough, his work bears the title of a *Symphonic Cantata*. The leading idea in the opening part, introduced by trombones and trumpets, and repeated by the *tutti* of the instruments, is reproduced with grander and more combined bursts of harmony. An inspiring chorus, "All that have Life and Breath, praise Ye the Lord," opens the vocal part of the work, which abounds with magnificent created and choral pieces. The lovely duet, "I waited for the Lord," precedes, perhaps, the noblest solo and chorus that can be found in the sacred works of Mendelssohn. "The Sorrows of Death had closed all around Me, and Hell's dark Terrors had got hold upon Me," are the words which form the mournful prelude to the question, three times repeated, "Watchman, will the Night soon pass?" A pause ensues, and the treble voices answer in tones full of consolation: "The Night is departing, the Day is at Hand; let us cast off the Works of Darkness, and put on the Armor of Light." This chorus, confessedly one of the greatest that have been written by any composer in these days, may be compared in effect to the "*Es werde Licht*" of Haydn, and the "*Mache dich auf, werde Licht*," in "St. Paul." But greater weight and solidity is to be found in the *Lobgesang*; and the chorus, with its intricacies and elaborate writing, still appeals to all, as a genuine inspiration of the composer. A *chorale*, full of Christian gratitude, "Now, thank God," and a duet for tenor and *soprano*, precede the final chorus, "Ye People, Kings, Heaven, and Earth, bring to the Lord Honor and Might," and the whole weight of the instruments is thrown into a noble fugue with which the *Lobgesang* concludes.

People of course judge differently in recording the works of Mendelssohn; and, availing myself of that liberty of taste and choice, which is gladly conceded to others, I venture, after much consideration, to call the *Lobgesang* the greatest of his works. It is entirely original, and independent of other men's conceptions, which cannot be said for

the *St. Paul*; and, in pointing to the *Lobgesang* as a genuine picture in the happiest style of the artist, we rise from our contemplation, humbled, and astonished that one of ourselves could so worthily have praised the Creator. The first performance, which was excellent as regards the chorus and orchestra, created a great enthusiasm, which manifested itself (though the audience were in a church) in whispers and audible expressions of approval. A few evenings afterwards, Felix was serenaded by some of the members of the chorus. He lived at this time in Leugenstein's Garden, and I remember his appearing there to answer the deputation in such plain words as these:—"My friends, I am a man, as you know, of few words, but I thank you heartily." We answered him with three musical "hips" (*Ein dreifaches gesungenes Hoch*).

Shortly after this great ovation, Mendelssohn designed a scheme to revive and perpetuate, as far as he could, the name and memory of a musician towards whom he had always entertained lively feelings of gratitude. John Sebastian Bach had been for a long time director in the Thomas-schule at Leipsic, and to raise subscriptions and erect a statue seemed to be an appropriate and graceful act on the part of Mendelssohn, who held the name of Bach in such veneration. Felix determined to defray the expenses of the statue from his own means, and issued prospectuses of concerts, the proceeds of which he intended entirely to devote to the object. Bach's works were to be the chief features in the programme; and on the 6th of August, in St. Thomas's church, there was a grand organ performance, consisting of the following pieces:—the fugue in E major, an *extempore* on the chorale, "Schmücke dich, O liebe Seele;" Prelude and fugue in A minor; the *Passe-caille*, in C minor, with twenty-one variations; the *Pastorella* and *Toccata* in A minor; and, to conclude, a second *extempore* on the subject, "O Haupt voll Blut und Wunden." All these compositions of Bach were executed by the energetic Mendelssohn, whose organ-playing astonished the critics, and satisfied them that he was equal, single-handed, to bear the whole onus of a public performance.

On reviewing the ceaseless exertions of Mendelssohn during the short space of one year, we cannot wonder that his health became often subject to attacks brought on by anxiety and labor, and we have to record here a rather serious illness which seized him shortly after this concert. He recovered, however, soon enough to journey to England, where he had been engaged to direct the Birmingham festival, and bring out the *Lobgesang*. On the 11th of September, before his arrival in London, the first rehearsal of this work took place in the Hanover Square Rooms. Mr. Knyvett directed, Mr. Turlé presided at the organ, and M. Moscheles assisted in the general management of the performance. On the 20th of this month, Mendelssohn arrived in England, and conducted his *Lobgesang* at Birmingham, three days afterwards. I cannot say, for certain, whether he was invited to Court by the Queen of England that year or in 1842, the occasion of his next visit; but the story I am about to relate is not impaired by want of accuracy in the date of its actual occurrence. It would be superfluous here to state that Queen Victoria and Prince Albert are both excellent connoisseurs in music, and we cannot wonder at Felix being honored with a special invitation to attend Her Majesty. She received the musician in a quiet, unostentatious manner, the Prince and another gentleman being the only witnesses of the interview. When he entered the apartment, the Queen apologized for the disorder of her reception room, and, assisted by Mendelssohn, began to set things to rights. Some noisy parrots were cashiered and banished for a time to her boudoir, and, now that there were no hindrances, the Queen sang some of Mendelssohn's own vocal pieces, but appeared ill-pleased with herself and her performance. "He might ask Lablache" (she said) "if she could not do those songs more justice; but she was nervous before the composer," etc. The story was a favorite one with Mendelssohn, and naturally enough.

On the 2d of October, Mendelssohn and

Moscheles travelled together from London to Leipsic; and the former appeared at his post of conductor at the Second Subscription Concert of the season. On the 19th of this month, in the large concert room of the Gewandhaus, Bach's triple *concerto* was given by Mme. Schumann, Moscheles, and Mendelssohn, and, on the 3d of December, the immortal *Lobgesang* was heard for the first time in the Gewandhaus. A party of enthusiasts had decked the conductor's desk with flowers, and when the illustrious man appeared to lead the *Jubilee* overture, he was greeted with a storm of applause, the earnest of the ovation he was to reap after a hearing of the *Lobgesang*. This work occupied entirely the second part. The *alto* and *tenor* were Mlle. Schloss and Herr Schmidt; and so uproarious was the applause at the conclusion of the piece, that it seemed not improbable that the audience would have carried off the composer, desk, flowers, and all, on their shoulders back to his residence. The news of this triumph reached the ears of the Court, and the King, arriving on the 15th of December at Leipsic, expressed a wish to hear the *Lobgesang*. It was accordingly repeated on the 16th of this month by the same orchestra and chorus as before. The King selected the pieces to form the first part of the concert. They were as follows: the overture to Weber's *Oberon*, cavatina from *Figaro*, "*Giunse alfin il momento*," sung by Mlle. Schloss, and the Kreutzer sonata of Beethoven (Op. 47), played by Mendelssohn and David. But the great and peculiar interest of this concert was centred in the *Lobgesang*; and the King, who after the performance left his seat and thanked Mendelssohn in person for the rich treat he had afforded him, reminded the proud spectators of this interview of the words of the poet:—

"Es darf der Sänger mit dem König gehn,
Sie beide wandeln auf der Menschheit Hohn."

[To be continued.]

DAY AND NIGHT SONGS.

BY WILLIAM ALLINGHAM.

I. THE VALLEY STREAM.

Stream flowing swiftly, what music is thine!
The breezy rock-pass, and the storm-wooing pine,
Have taught thee their murmurs,
Their wild mountain murmurs;
Subdued in thy liquid response to a sound
Which aids the repose of this pastoral ground;
Where our valley yet mingles an awe with the love
It smiles to the sheltering bastions above;—
Thy cloud-haunted birthplace,
O Stream, flowing swiftly!

Encircle our meadows with bounty and grace;
Then move on thy journey with tranquil pace,
To find the great waters,
The great ocean-waters,
Blue, wonderful, boundless to vision or thought;
Thence, thence, might thy musical tidings be brought!
One waft of the tones of the infinite sea!
Our gain is but songs of the mountain from thee:
Thy primitive issue,
Thou Stream of our valley!

And have we divined what is thunder'd and hiss'd,
Where the awful ledge glimmers through screens of grey mist,
And raves forth its secrets,
The heart of its secrets?
Or learn'd what is hid in thy whispering note,
Mysteriously gather'd from fountains remote,
Where the solitudes spread in the upper sunshine?
O Stream flowing swiftly, what music is thine?
Far-wafted, prophetic?
Thou Stream of our valley!

XIV. THE CUPIDS.

I.

In a grove I saw one day
A flight of Cupids all at play,
Flitting bird-like through the air,
Or alighting here and there,
Making every bough rejoice
With a most celestial voice,

Or amongst the blossoms found
Rolling on the swarded ground.
Some there were with wings of blue,
Other some, of rosy hue,
Here, one plumed with purest white,
There, as dyed in golden light;
Crimson some, and some I saw
Color'd like a gay macaw.
Many were the Queen of Beauty's—
Many bound to other duties.

II.

A band of fowls next I spied,
Spreading nets on every side,
Watching long, by skill or hap
Fleeting Cupids to entrap.
But if one at length was ta'en,
After mickle time and pain,
Whether golden one or blue,
Piebald, or of rosy hue,
When they put him in their cage
He grew meagre as with age,
Plumage ruffled, color coarse,
Voice unfrequent, sad, and hoarse;
And little pleasure had they in him,
Who had spent the day to win him.

XV. LOVELY MARY DONNELLY.

(To an Irish Tune.)

Oh, lovely Mary Donnelly, it's you I love the best!
If fifty girls were round you I'd hardly see the rest.
Be what it may the time of day, the place be where
it will,
Sweet looks of Mary Donnelly, they bloom before me
still.

Her eyes like mountain water that's flowing on a rock,
How clear they are, how dark they are! and they give
me many a shock.

Red rowans warm in sunshine, and wetted with a show'r,
Could ne'er express the charming lip that has me in its
pow'r.

Her nose is straight and handsome, her eyebrows lifted up,
Her chin is very neat and pert, and smooth like a china
cup,

Her hair's the brag of Ireland, so weighty and so fine;
It's rolling down upon her neck, and gather'd in a twine.

The dance o' last Whit-Monday night exceeded all
before,

No pretty girl for miles about was missing from the
floor;

But Mary kept the belt of love, and O but she was gay!
She danced a jig, she sung a song, that took my heart
away.

When she stood up for dancing, her steps were so com-
plete,

The music nearly killed itself to listen to her feet;
The fiddler moan'd his blindness, he heard her so much
praised,

But bless'd himself he wasn't deaf when once her voice
she raised.

And evermore I'm whistling or liting what you sung,
Your smile is always in my heart, your name beside my
tongue;

But you've as many sweethearts as you'd count on both
your hands,

And for myself there's not a thumb or little finger stands.

Oh, you're the flower o' womankind in country or in
town;

The higher I exalt you, the lower I'm cast down.

If some great lord should come this way, and see your
beauty bright,

And you to be his lady, I'd own it was but right.

O might we live together in a lofty palace hall,
Where joyful music rises, and where scarlet curtains fall!

O might we live together in a cottage mean and small,
With sods of grass the only roof, and mud the only wall!

O lovely Mary Donnelly, your beauty's my distress.
It's far too beauteous to be mine, but I'll never wish it
less.

The proudest place would fit your face, and I am poor
and low;

But blessings be about you, dear, wherever you may go!

A Sketch of the History of the Piano-forte and of Pianists.

(Continued from p. 28.)

It was towards the close of the sixteenth century that Hans Ruckers first began to manufacture his harpsichords. This artist, and his two sons, John and Andrew, who rivalled their father in ability, sent a prodigious quantity of their instruments into France and Germany.

For a long period the Italians did not avail themselves of the improvements made in the harpsichord, and continued to construct them with two strings only and with a single keyboard. The best manufacturers of Italy, at the beginning of the seventeenth century, were a Venetian priest of the name of Zanetti, Crotono, and Farrini. The latter conceived the idea of mounting his harpsichord with catgut strings instead of wire, which gave them a more mellow and soft quality. To this kind of instrument he gave the name of *clavichtherium*; and his example was shortly after followed by several German manufacturers. About the year 1620, Rigoli, of Florence, invented the vertical harpsichord, which has since been imitated in a variety of the piano-forte. About the same period, Richard, a Parisian artist, acquired great and merited reputation for the excellence of his harpsichords. He was the first who conceived the idea of substituting small slips of cloth in place of the quill, for producing the sound; by this means he succeeded in obtaining tones more agreeable, and yet without any diminution of power. Richard formed several distinguished artists, who necessarily perfected different details in the manufacture of the harpsichord.

Improvements so important as these could not fail to excite a corresponding emulation in the performers on these instruments, and to produce a beneficial effect upon their talent. The first book of instruction published on the art of performing on the harpsichord, &c., dates from the commencement of the seventeenth century; it was the production of Geronimo Diruta, a member of the order of Friars Minor, who was born at Perugia, about the year 1580, and filled the situation of organist in the principal church of Chioggia, a small town in the Venetian state. His work is entitled *Il Transylvano, dialogo sopra il vero modo di suonar organi e stromenti da penna*. Parte prima, Venezia, 1615, folio. The work is dedicated to a prince of Transylvania, who had been a pupil of the author, and to this circumstance it owes its title of *Il Transylvano*. Besides the didactic part, which treats of the method of fingering keyed instruments, and contains a series of exercises for that purpose, bearing considerable analogy to those which still find a place in the greater part of modern books of instruction, we find a variety of *toccate*, and other pieces by Diruta, Claudio Merulo, Andre Gabrieli, Paolo Quagliati, Giuseppe Guami, and other celebrated composers. The second part of *Il Transylvano* was published at Venice, in 1522, in the same form as the first. It is divided into four books; the first treats *della tablatura*, or the art of writing music for the organ and other keyed instruments; for the imperfect state of printing and engraving at this period rendered it necessary to make use of particular signs for representing notes and their comparative value. The second book relates to the rules of composition; the third, to the church tones and their transposition; and the fourth to the mixed use of organ stops. A work of this kind is very important as regards the history of the art; for it may be considered a summary of the knowledge possessed by the artists of that remote period. It is to be regretted that copies of it are become rare.

I before observed, that the progress of the art of performing on keyed instruments was in a ratio to the degrees of perfection to which they had been brought. Nothing can be a more conclusive proof of this than the impulse given to organ and harpsichord music, in the early part of the seventeenth century, by Geronimo Frescobaldi, organist of St. Peters at Rome, and who was born at Ferrara, in 1591. His name was

celebrated throughout Europe, and his works, which are still admired, have survived the loss of a multitude of other productions of that period. This great artist may be considered as the founder of the harpsichord school; for, before his time, there was no difference between the music written for the clavichord, spinet, and harpsichord, and that composed for the organ. He was the first who wrote exclusively for the latter, and his compositions were published under the title *Toccate d'intavolatura di Cembalo*. Roma, 1651, folio. It may be remarked, that the term *toccata* was almost the only one employed in the earlier part of the seventeenth century, to designate pieces of music for keyed instruments. Hence came the expression to *touch the piano* (*toccare*).^{*} The term *sonata* was applied to pieces for the violin and viola. At a later period, the sonata, which consists of a regulated number of movements, was adopted in place of the *toccata*, which consisted but of one, and which gradually fell into disuse. Various collections of pieces of this kind were published by Frescobaldi, 1627 and 1637, which put the finishing stroke to his reputation. That true test of genius, expression, is perceptible in several of the compositions of this celebrated man, particularly in a song with variations under the name of *La Romanesca*. The character of melancholy which predominates in this piece is, perhaps, one of the earliest examples in the monuments of art, of the expressive style applied to instruments. As for the rest, the music of Frescobaldi abounds with ornament, and with elaborate passages, which would not be without their difficulties even to the most skilful of modern pianists.

Frescobaldi formed several pupils, who carried into different parts of Europe the result of his excellent method of performance on the harpsichord, and which powerfully contributed to the rapid progress of this instrument. One of the most distinguished among them is Froberger. Till his time, no distinction had been made in Germany between compositions for the organ and those of other keyed instruments. This artist was born at Halle, in Saxony, about the year 1631, and was sent to Rome by the emperor Ferdinand III., where he was placed under the care of Frescobaldi. Having completed his musical education under this celebrated master, he travelled through the whole of Europe, and excited admiration wherever he went. After encountering various romantic adventures, and running several risks of his life, he happily terminated his career in the court of the emperor of Austria. His influence with respect to the progress of the harpsichord in Germany was equal to that of his countryman and contemporary, Johann von Kerl, in regard to the organ. Two of his works remain as monuments to attest the high degree of perfection to which, at least in particular parts, he had carried this branch of the art. The first is entitled *Diverse curiose e rarissime Partite di Toccate, Ricercate, Capricci e Fantasie, &c.; per gli amatori di cembali, organi, e instrumenti*. Munich, 1695, folio. The second has for its title *Diverse ingeniosissime, rarissime e non mai più viste curiose Partite di Toccate, Canzone, Ricercate, Allemande, Corenti, Sarabante e Gigue, di cembali, organi e instrumenti*. Munich, 1714, folio. These works were printed a long time after his death, and the pompous titles given them prove the high degree of estimation in which they were held.

The residence of Froberger at Paris had a very important influence on the progress of the harpsichord among the French, about the middle of the seventeenth century. The most celebrated among the performers on this instrument, at this period, was Jacques Champion, son of Antoine Champion, who had been organist to Henry IV., and was the father of André Champion of Chambonnières. So lively was the impression made upon the latter by the performance of Froberger, that he at once caught his manner and spirit. He changed his style, which before had been bad, and adopted the more large and noble

^{*} This is one of the conclusions to which M. Fétis is very apt to leap, without sufficient reflection. The noun is here derived from the verb.

manner of the Italians, of which his model was a perfect master. The six books of harpsichord pieces which Chambonnières published at Paris in the beginning of the reign of Louis XIV., are proofs of his ability. These, like all the collections of that period, consist of series of allemandes, gigue, and other dances, the harmony of which is pure, and airs elegant and flowing. The principal difficulties of the harpsichord music of this period consisted in the obligation of playing four distinct parts. A profusion of shakes, beats, and other ornaments, compose the brilliant part of Chambonnières' music. The elder Couperin (Louis) was introduced at court by this artist, about the year 1665. Hardelle, Richard, La Barre, and at a later period, D'Anglebert, Gautier, Buret, and François Couperin, were formed in the school of Chambonnières, and enjoyed considerable reputation in their time. François Couperin, whose name we have just mentioned, was remarkable for his noble and brilliant style of performance, as well as for the facility with which he overcame difficulties hitherto unknown on his instrument.

We now come to an interesting epoch of the art—that in which it was sought to give to the execution a character of feeling and expression, rather than to overload it with superfluous and unmeaning ornaments. But however great the ability of the performer, he could not overcome the defects inherent in the instrument which he employed. The need of improvement in the quality of its tone, which had always been harsh and disagreeable to delicate ears, led artists to attempt to disguise, at least, a defect like this, by artificial means. Harpsichords were constructed with more than twenty different modifications to imitate the sound of the harp, the lute, the mandolin, the bassoon, the flageolet, oboe, violin, and other instruments. The sounds discovered in the course of these experiments, and in which no analogy could be discovered to those of any other known instrument, were honored with new and fantastic names, such as *jeu céleste, angélique, &c.*

In order to produce these different effects, new rows of jacks were added, which were furnished with materials of the softest kind, and most conducive to expression. The performer could produce these different effects either together or separately, by means of springs acted upon by the knees or by pedals; sometimes, in order to facilitate these combinations, a third keyboard was added to the two former. And yet, with all this complication, the grand secret, the real shading of the *piano* and *forte*, were wanting still; nothing better was ever devised for augmenting or diminishing the sound, than to put in motion different rows of jacks, so as to withdraw them from, or approximate them to the strings at pleasure. The English manufacturers devised the additional contrivance of a covering, formed of thin slips of wood, in the form of a Venetian blind, which opened and shut by the pressure of a pedal, and which retained the sound, or allowed it to escape at pleasure. This was all that human industry could contrive to remedy the defect inherent in the nature of the harpsichord.

About the middle of the eighteenth century, Godfrey Silbermann of Freyberg, and Blanchet of Paris, made several very important improvements in the details of the harpsichord, and particularly in the keyboard; to which they gave a lightness unknown to former instruments. From this time harpsichord music became more brilliant. François Couperin (the younger,) known by the name of the Great Couperin, had begun the reform among the French pianists; but still greater advances were made in Italy by Domenico Scarlatti, whose style, at once brilliant and learned, threw into the shade the heavy compositions of his predecessors. In Germany, John Sebastian Bach, comprising in himself the qualities of a host of artists, devised a new method of fingering, by a combination at once simple and ingenious, which enabled him to carry the art of execution to the highest point of perfection, in respect to surmounting difficulties of the most discouraging kind. His preludes, fugues, and fantasias enlarged the domain of the harpi-

chord, which, till his time, had been almost exclusively limited to the execution of smaller pieces, such as courants, allemandes, gigues, and the like. At a later period, Mützel and Wagenseil began to compose *sonatas*, before which the old fashioned *toccate* shrunk into oblivion; they also perfected several details of taste, which John Sebastian Bach had left untouched. In France, Rameau treated the harpsichord with more power of harmony than Couperin, Marchand, or their pupils, and imparted to his music more brilliancy and elegance. It was this great musician also who composed the first concerto for the harpsichord that had been heard in Paris. At the same period, John Sebastian Bach did the same thing in Germany, and Handel followed his example in England. A decisive impulse was now given, and in a short time the art was seen to make giant advances towards perfection.

A composer, who no longer enjoys the reputation which he merits, Schobert, a man of taste and genius, and whose works were the great favorites of Mozart, advanced the art of performing on the harpsichord nearer to perfection than any artist had previously done; his style also, which is highly graceful and elegant, is more adapted to the character of the instrument. The fingering of his compositions is easy, and it is at once seen that, in all the warmth of composition, he never lost sight of the mechanical capabilities of his instrument, and of the performer. I may be allowed to express a regret, that the empire of fashion has caused to be consigned to oblivion the works of those old masters, who were distinguished for qualities which, now-a-days, are become but too rare. Sweet and flowing melody, a vigorous and well-sustained harmony, purity of style, and a certain perspicuity in the ideas, which causes pleasure unalloyed by confusion, are not, whatever may be said on the subject, the most easy parts of the art. In the compositions of these artists, we always find a predominating thought, of which the whole piece is but the development.

Schobert was the inventor of a harpsichord with a double bottom; in which was placed, above the first sounding board, a range of strings of two octaves, of considerable size and length, to strengthen the bass. These strings were sounded by a piece of mechanism, brought into action by a range of pedals. Harpsichords of this description were constructed at Strasburg by Silbermann, and in Paris by Peronnard.

Varieties of the harpsichord were multiplied as fancy suggested; but the result of the greater part of these experiments was similar to those that have since been made on the piano-forte; they amused for a while, but were never generally adopted. It is in this number we must class the *clavessin d'amour*, invented by Godfrey Silbermann of Freyberg, which consisted of a piece of mechanism, similar to that of the clavi-chord, which struck the string at its half length, by which the harmonic sounds were heard, at the same time that the whole string was sounded; the strings of this instrument were longer than those of the common harpsichord. There was also a double harpsichord, named by its inventor, Johann Stein of Augsburg, the *vis-a-vis* harpsichord, because each of its extremities was furnished with a key-board, by which means two performers could play at the same time. Other varieties of this description of instrument also exist.

[To be continued.]

Bach's Passion Music.

The *Grosse Passions-Musik* of Sebastian Bach was performed, for the first time in England, last month by the Bach Society in London, under the direction of Sterndale Bennett. [The performance was merely preparatory to one on a grander scale shortly to be given by the Bach Society. When shall we have a chance to hear it in our oratorio-loving Boston? Verily it were a worthy task for the ambition of our choral societies, and would probably reward study, (if not pecuniarily, at

least in other forms not altogether profitless,) as well as gay Rossini's "Moses." Meanwhile we copy from a programme of the first concert of the New Philharmonic Society, at which some selections from it were produced, the following account of Bach's several *Passions*, besides other compositions.

Bach wrote five oratorios, called *Passions*. Of the five, three are probably all that exist; and of the three, only two are printed and accessible. These two are 'the Passion according to St. John,' and that 'according to St. Matthew.' The latter is the more important of the two, and probably the later: on the whole, it is the greatest work of the author; and it is with a series of pieces from this great composition that the vocal music of Sebastian Bach is to-night, for the first time, fairly brought before an English audience. By a *Passion* is meant an oratorio which has for its subject the transactions of the last hours of the life of our Saviour. It has been the custom in the Protestant churches of Germany, ever since they existed, to perform a piece of music on the high festivals and solemn ecclesiastical days, as part of the religious service proper to the day—a custom probably originating in the 'Mysteries,' or Sacred Plays, common in mediæval times, and which still survive in the Marionette dramas annually played in the churches of the south of France and of Lombardy. On Good Fridays, the History of the Passion and Death of the Saviour would naturally be chosen as a subject of such a solemn music. In these compositions, the narrative of one of the Evangelists was taken, and delivered continuously in recitative by a solo voice, and the story was interrupted by verses, sung by the congregation, out of the Hymns appropriate to the occasion, drawn from the vast Hymnology in which Germany is so rich, set to those Chorales which form at once so individual and so interesting a part of her musical literature. This is exactly the method followed in the earliest Passion known, the date of which is 1573. By degrees, however, the strict and simply didactic form of the composition was much departed from; meditative and devotional poetry bearing on the subject was interpolated, and the Chorals were treated in a more scientific manner, or were varied in harmony, so as to lose the congregational character which they originally had. These changes were gradually introduced by the great masters of the German school, Keiser, Mattheson, Telemann, Graun: names strange to English ears, but in their own land highly honored; all of whom tried their highest flights in Passion-music. But the Matthew Passion of Bach far excels any of these works in dramatic power, and it would be perhaps impossible for anything to be acted with more effect, if the solemn nature of the subject admitted of such a mode of performance.

The ignorance which exists in this country with regard to all but a small proportion of the compositions of Bach, is truly remarkable. Besides more than 200 works for the organ; as many for the clavier solo; 30 for the orchestra; between 20 and 30 for clavier and orchestra, including concertos for 3 or 4 pianos—besides all these, he left behind him no less than 250 great vocal works; Masses, Passions, Magnificats, Motets, and Cantatas or Anthems, containing music of the loftiest, alternating with the sweetest and most plaintive character. Many of these works are printed and to be had. They are of all kinds, severe and pleasing, easy and difficult. There is, therefore, no excuse for continued neglect of these great treasures. Let it cease to be the rule, that whenever a work of Bach is to be produced, the most difficult, harsh, and crude thing obtainable is chosen—let that false notion die, that he wrote nothing but difficulties, and that as long as his fugues were correct, he cared for nothing else.

William Sterndale Bennett.

The following letter shows how highly this young English composer was appreciated by the great master, with whose genius his own works

reveal a close affinity. It is published in the *London Musical World*, under the head of "Letters from eminent Men."

FROM FELIX MENDELSSOHN BARTHOLDY.

(*Apocryph of the Edinburgh Professorship.*)

[ORIGINAL.]

BERLIN, Dec. 17, 1845.

MY DEAR FRIEND,—I hear that you have proclaimed yourself a candidate for the musical professorship at Edinburgh, and that a testimonial which I might send you could possibly be of use to you with the authorities at the university. Now, while I think of writing such a testimonial for you, I feel proud and ashamed at the same time—proud, because I think of all the honor you have done to your art, your country, and yourself, and because it is on such a brother artist that I am to give an opinion; and ashamed, because I have always followed your career, your compositions, your successes, with so true an interest, that I feel as if it was my own cause, and as if I was myself the candidate for such a place. But there is one point of view from which I might be excused to give still an opinion; while all good and true musicians are unanimous about the subject, perhaps the council of the university might like to know what *we German* people think of you, how we consider you; and then, I may tell them, that if the prejudice which formerly prevailed in this country against the musical talent of your country, has now subsided, it is chiefly owing to you, to your compositions, to your personal residence in Germany. Your overtures, your concertos, your vocal and instrumental compositions, are reckoned by our best and severest authorities amongst the first standard works of the present musical period. The public feel never tired in listening to, while the musicians feel never tired in performing, your compositions; and since they took root in the minds of the true amateurs, my countrymen became aware that music is the same in England as in Germany, as everywhere, and so by your successes here you destroyed that prejudice which nobody could ever have destroyed but a true genius. This is a service you have done to English as well as German musicians, and I am sure that your countrymen will not acknowledge it less readily than mine have done. Shall I still add that the science in your works is as great as their thoughts are elegant and fanciful—that we consider your performance on the pianoforte as masterly as your conducting of an orchestra—and that all this is the general judgment of the best musicians here, as well as my own personal sincere opinion? Let me only add that I wish you success from my whole heart, and that I shall be truly happy to hear that you have met with it.

Always yours, sincerely and truly,

FELIX MENDELSSOHN BARTHOLDY.

To W. Sterndale Bennett, Esq.

Music Abroad.

London.

ORCHESTRA CONCERTS.—At the third "Philharmonic" concert were performed two symphonies, (with which, thanks to the "Germanians," we have grown somewhat familiar here in Boston,) namely: Spohr's "Consecration of Tones," (*Power of Sound*, an English critic calls it,) and Beethoven's No. 8; two overtures, namely, Cherubini's *Anacreon*, and Mendelssohn's "Calm Sea and Prosperous Voyage;" and Beethoven's Concerto in G,—one of the triumphs of M. Hallé's piano-playing, as it was not of Mr. Heller's here. Herr Fornes and Miss Birch sang pieces from Mozart, Weber and Paer. *In diesen heil'gen Hallen* was one of them.

The same symphony of Beethoven was played at the second of the "New Philharmonic" concerts, and the *Allegretto Scherzando* encored, as it always is with us too, whether played by Jullien or by the Germanians. Lindpaintner's conducting is highly praised. An overture of his, described as a musical prelude to one of Calderon's dramas, (*Der Ständhafte Prinz*), was received with enthusiasm. Bennett's overture, "The Naiades,"

opened the concert, and Auber's to *Masaniello* closed it. Ernst, the great violinist, performed Mendelssohn's violin Concerto, and a fantasia on Hungarian airs. Mlle. Graever played Mendelssohn's Serenade for piano and orchestra. For vocal pieces there was Herr Formes in the bass song from the "Magic Flute" again; Mme. Caradori in Beethoven's Aria, *Ah Perfido*; the two together in a duet from the *Huguenots*; and Mlle. Sedlatzek in Mozart's Aria: *Parto, ma tu, ben*. The latter lady is said to have a pleasing voice, good taste, facility and a correct method.

The first programme of the Orchestral Union comprised Spohr's second symphony (written for the Philharmonic); Sterndale Bennett's fourth piano Concerto, played by Miss Arabella Goddard; Mendelssohn's violin Concerto, by Mr. H. C. Cooper; an overture by Lindpaintner, &c., &c.

The third Concert of the Amateur Society took place before a fashionable audience of some 700 persons, in Hanover Square Rooms, Mr. G. A. Osborne conductor. Beethoven's second Symphony; an overture by C. E. Stephens, (his fourth,) called "A Dream of Happiness," and pronounced "clever, agreeable and musician-like;" a concertino for piano, by Benedict, played by S. W. Waley; the overture to *Freyshütz*, &c., were the principal features. Richard Wagner, too, had a finger in the pie, for the first time that we read, in England. It was his march from *Tannhäuser*. A critic says: "The march of Herr Richard Wagner, the Mahomed of modern music, though eccentric has some curious and striking points;" but it labored under the disadvantage of a new orchestral arrangement(!), the original score not being at hand. There were songs, and German part-songs, by an amateur *Deutscher Männer-Chor*.

Mr. Allcroft was giving concerts every night of Passion week in the Lyceum theatre. Like Jullien's "classical nights," half of each programme was devoted to works of one great master, Mendelssohn leading off with overture to *Ruy Blas*, "Midsummer Night's Dream" music, Andante and Saltarello from the Italian Symphony, and several vocal pieces. Ernst played in the miscellany of the second part. The other nights were dedicated to Beethoven, Mozart and Weber.

ROYAL ITALIAN OPERA.—The *Athenæum* says:

The commencement of the season with Rossini's "Guglielmo Tell" was in most respects satisfactory and auspicious. Signor Tambrilic (without question the best *Arnoldo* on the stage) is this year in his finest voice, more powerful and less tremulous than we have till now heard him.—Signor Ronconi, too is in his best order; and apparently in his best humour.—The general cast is strengthened by the appearance of Mlle. Nantier-Diddier as *Jenny*; and this perhaps may be accepted as a counter-balance to the enfeeblement of the *trio* in the second act, caused by the substitution of Zelger for the former *basso profondo*. (Formes).—The new *Matilda*, Mlle. Marai (our contemporaries state of Austrian origin), has an extensive *soprano* voice, sufficient in power for the music allotted to *Matilda*, and not unpleasant in quality. She has execution, too,—but this not always displayed in the best possible taste. Her version of her opening *romanza* "Selva opaca," was open to remark, not merely on the score of her long and disjointed *cadenza* at the end of the first verse, but for the profuse sliddings from note to note.—The band and chorus of the *Royal Italian Opera* sound more brilliant and richly sonorous than ever,—perhaps because we have heard them in close comparison with those of the *Grand Opera* of Paris,—the tone of which, if measured against theirs, is wooden, woolly, and weak.

On the following Thursday *Ernani* was given, for the *rentrée* of Bosio, and the *début* of Sig. Susini, a *basso-barytone*, who took the part of Don Silva. Tambrilic was *Ernani*, and Ronconi was Don Carlos. The *Musical World* says:

Sig. Susini is a singer of some pretension, but not exactly fitted to be the successor of Sig. Tamburini, whose parts, we are informed, he is about to undertake. His voice is agreeable in the middle and upper registers, but his low notes are deficient in power and quality. In secondary parts he may prove useful.

Mad. Bosio is a great favorite with the *habitués* of the opera and the public generally, and deservedly so. She is an accomplished artist, and possesses a voice of delightful quality. Her *Elvira*, on Thursday night, was highly prepossessing, and her acting displayed a far greater amount of energy than usual. A little more *abandon* in the last scene was all that was required. The well-known *aria d'entrata*, "Ernani, involami," was sung with great brilliancy and power; the ornaments were well placed, and in good taste, and the high notes attacked with unerring precision. Mad. Bosio achieved a decided success, and made a further step in public estimation.

CHAMBER CONCERTS.—Ella's "Musical Winter Evenings" have come to a close. The last programme included the Quartet in D minor, by Mozart, and the No. 1, in F, by Beethoven, with Ernst holding the first violin, and Piatti the violoncello; Beethoven's Sonata in G, for piano and violin, by Hallé and Ernst; an Aria by Stradella, sung by Mme. Amadée; a Canzone, composed and sung by Sig. Giordigiani; a violoncello solo by Piatti; a piece for voice and violin, called *Ricordanza*, by Piatti; and for the close a selection of short piano pieces by Mendelssohn and others, played by Hallé, somewhat in the manner, we suppose, of Mr. Dresel here.

M. Alexandre Billet's *Soirées* have also closed. The last offered an abundance of fine piano-forte music. M. Billet himself played Beethoven's Sonata in F, op. 54; a Prelude and Fugue, by Bach; a Prelude and Fugue by Mendelssohn; the *Momento Capriccioso*, by Weber, op. 12; and, with his pupil, Miss Amelia Taylor, who won much applause, the four-hand Sonata in F, by Mozart. The remainder were smaller pieces, by Dr. Wylde, Carl Mayer, Macfarren, and Cipriani Potter; and songs composed by Mendelssohn, J. L. Hatton, and others.

ORATORIOS.—Handel's "Messiah" was performed at Exeter Hall in Passion week, by the Sacred Harmonic Society, with nearly 700 performers, and by the London Sacred Harmonic, with nearly 800.—The *Examiner* speaks thus of oratorios in St. Martin's Hall:

Let us take this opportunity of commending to the best attention of those whom they concern, the series of oratorios carefully presented by Mr. Hullah at a shilling for the million, and a trifle more for fathers who take daughters in opera cloaks, and for people generally who are glad to spend a little for the luxury of elbow-room. The principal singers engaged by Mr. Hullah are those whom the public is most pleased and accustomed to hear as Adams and Eves, Samsons and Elijahs. The band is efficient, and there is a chorus of we are not sure how many hundred, formed by the members of Mr. Hullah's upper singing school. Mr. Hullah himself is conductor, and each oratorio is given with a spirit and an earnestness that cannot be too cordially recognized. The result is great success. The room fills as it ought to fill. These oratorios are, so to speak, at home in the room: they live in St. Martin's Hall, while other entertainments only appear there as lodgers.

Germany.

VIENNA.—The Italian Opera season has commenced, under the direction of *Kapellmeister* Esser. The opening piece was *Norma*, Mme. Medori, Grisi's successor at St. Petersburg, creating an enthusiasm in the part of the priestess. Bettini was the Pollio. *Cenerentola* followed, with Mme. Borghi in the chief part. Carl Eckert, the new *kapellmeister*, (Sontag's conductor in America,) directed.

Mme. Jenny Lind Goldschmidt had given several concerts; also the young sister violinists Neruda, Herr Stockhausen, the Quartet party of Herr Helmesberger, &c. &c.

BERLIN.—The last of the *Soirées für klassische Orchester-musik*, under Herr Liebig, took place on the anniversary of Beethoven's death, and was composed entirely of his music.

The solemnity was ushered in by the slow movement from the *Sinfonia Eroica*, followed by the grand concerto in E flat, performed by Mlle. Marie Kupfermagel, who is only ten years of age. The second part consisted of the *Sinfonie Pastorale*, and the grand overture to *Leonore*.

The correspondent of the *Lond. Mus. World* writes:

I have been twice to hear Herr Dorn's new five-act opera *Die Niebelungen*. The author of the *libretto*, Herr E. Gerber, has not been very happy in his subject. The public do not take the same interest in the cold, statue-like personages of the old German epic as in beings of a later period, in harmony with themselves. They admire without sympathy, and hence Herr Dorn has to contend with a great difficulty. His music is not very original, but it has character—without any leaven of French or Italian. Still it is not likely to attain a lasting popularity. Mlle. Johanna Wagner exerted herself to the utmost in the principal character, Brunhild, both as a singer and an actress, and was deservedly applauded. The other parts were well sustained by Mme. Herrenburger, Herren Bost, Theodore Formes, Schäffer, and Krüger. The chorus was steady and excellent. The opera is put on the stage magnificently. The other operas lately have been Cherubini's *Der Wasserträger* and *Fidelio*, with Mlle Küster as *prima donna*.

The third subscription concert of the *Singakademie* was rendered particularly interesting by the performance of Cherubini's grand mass in D minor, a work which had been very seldom executed in Berlin.

BONN.—Robert Schumann is, at present, an inmate of the Private Lunatic Asylum of Endenich, near Bonn. We are happy to be enabled to state that, according to the opinions of his physicians, he may still recover. Mme. Schumann has been expressly forbidden from attending on the patient, as her presence on the last occasion produced an irritating effect. She, therefore, remains in Düsseldorf.

WEIMAR.—Several new works by R. Schumann and Liszt were played for the first time at the concert given for the *Orchester Pensionsfonds* (Orchestral Pension Fund). Schumann's fourth symphony in D minor pleased much more than his *Concertstück* for four horns. Liszt's contributions were a chorus, "An die Künstler," for orchestra and male voices, and a symphonic-lyrical piece, *Les Préludes*, on a poem by Lamartine. Both were successful. A new composition by Liszt, on the music of the Hungarians and Gipsies, printed in the French, German, and Hungarian languages, will be published.—Gluck's *Orpheus* has been produced. Liszt's new work, *Préludes nach Lamartine*, has excited some curiosity; and his *Künstlerchor* has been more successful here than at the Grand Music Festival at Karlsruhe.

LEIPZIG.—M. Hugo Ulrich's symphony in B minor has been performed at the *Gewandhaus*, under the direction of the composer. Herr Joachim is announced for the next concert, when his new overtures to *Hamlet* will be given. Herr R. Dreychock is to play a violin-concerto by M. Litolff at the same concert. Mlle. Agnes Barry is engaged here for the winter season.

Wagner's *Tannhäuser*, or *Lohengrin*, have been or are to be performed in Dresden (with Johanna Wagner, the composer's niece, for the heroine), in Schwerin, Revel, Cologne, Augsburg, Hamburg, &c., &c.; everywhere, it would seem, so far, with success.

Italy.

FLORENCE.—A new opera by Carlo Romani was produced at the Pergola on the 29th of March, entitled, *I Raccanali di Roma*, with considerable success, in spite of the hoarseness of the principal tenor, Sig. Baldanza, which necessitated a great deal of cutting in the last act. Madame Barbieri Nini was in excellent voice, and both sang and acted admirably. Both *prima donna* and composer were recalled several times during the progress of the opera. The appointments and scenery are magnificent, and so delighted were the audience with the last scene, that they called the scene-painter before the curtain. Verdi's *Macbeth* opened the season.—Our connoisseurs are enthusiastic in praise of a new *contralto*, Adelaide Borghi-Mammo, who made her *début* at a concert in the Sala dell'Arte. Her voice is powerful, of great compass, and flexible, and her method perfect. She sang, among other things, the *rondo finale* to Rossini's *Cenerentola*.—A new oratorio called *Giudith*, by Sig. Emilio Ciani, has been performed. It is very light, but was successful.

MILAN.—Dominicetti's opera, *La Marschera*, has been tolerably successful at the Scala. Mr. Balfe has arrived here with Mad. Balfe, and Mlle. Victoria Balfe, who is said to possess a beautiful *soprano* voice, which she is cultivating for the stage, under the tuition of her father.—At the Conservatory, Mendelssohn's oratorio of *St. Paul* is in rehearsal. The intention of the directors is to bring it out on Palm Sunday, or at Easter, but great doubts have been since entertained of its being performed at all. It seems to be too difficult for our executants, vocal and instrumental, whose *beau idéal* is the *Stabat Mater* of Pergolesi, and that of Rossini as a contrast.

The following scraps, which we translate from Milan papers, will interest our readers.

[From *L'Italia Musicale*] "Among the artists who have *scrittura* from the new management for the coming Carnival, (1854-55,) we have the pleasure of announcing the young *prima donna*, ELISA HENSLEY, an American, who, they tell us, is endowed with a most beautiful voice, with exquisite feeling, and with distinguished talents."

[From the *Cosmorama Pittorico*.] "ELISA HENSLEY.—This is an American young lady, who to an uncommonly agreeable person adds, we are assured, the finest gifts of voice and of art, and who is well known to the subscribers of *La Scala*, as one of the most assiduous frequenters of that theatre. She will come out under the auspices of the new management, which has engaged her for several consecutive seasons."

VERONA.—Pacini's opera, *Allan Cameron*, was given on the 15th of March with doubtful success. The principal artists were Madame Salvini-Donatelli, Bettini, and Della Santa.

VENICE.—Pacini's opera *La Punizione* has been highly successful. The applause was unanimous, and the *maestro* was called on several times. Madame Albertini, the *prima donna*, contributed materially to the success of the opera.

TURIN.—Verdi's *Trovatore* has been played with considerable success, the principal singers being M'les. Alaimo and Emilia Goggi, and Signors Beaucarde and Fiori.

TRIESTE.—Mr. Balfe, whose opera, *La Zingarella* (*Bohemian Girl*), pleases the audience more at each successive representation, has been engaged by the *impresario*, Ronzani, to compose two new operas for the autumn.

Dwight's Journal of Music.

BOSTON, MAY 6, 1854.

BOUND VOLUMES.—We can now supply a limited number of bound volumes of the *Journal of Music*, for the year just expired, as well as for the year preceding. A good chance (which will not long continue) to secure complete sets from the beginning!

☞ We have frequent complaints from some of our New York subscribers, that they do not get their papers in good season. The fault must lie with the New York post office; since their copies are all regularly mailed to them on Friday afternoon, and should be in New York on Saturday morning, which is the date of publication.

Plainly in this matter of newspaper delivery there is a screw loose somewhere in the P. O. machinery. Such irregular receipt of our Journal by mail has wearied out the patience of not a few subscribers, until we have lost them.

Worse than that—within a few months we have failed in more than a dozen cases to receive letters mailed to us with money in them. We mention the fact, that persons in forwarding their annual subscriptions to us may avail themselves of all practicable precautions; and also that those who fail to receive acknowledgments of money mailed to us, may give early information of such failure.

New Music.

The ceaseless mill of musical print and reprint grows more and more productive, grinding out, amid a vast deal of grit, much of the real sweet, nutritious grain. Between the sonatas of Beethoven, the *Lieder ohne Worte*, &c., for which there is a steady and remunerating demand, and the vast humdrum Babel of new polkas, namby-pamby sentimental songs, and flashy variations, there is room for great variety of good things, and our music market keeps providing for all tastes.

Oliver Ditson sends us the third of his "Standard Operas," namely *Lucrezia Borgia*, complete, with Italian and English words, in the same neat style of type, and fanciful illuminated cover, with his edition of *Norma* and *Don Juan*. Nearly 200 pages of Donizetti's very best music,—and not a selection, but an entire work, which has made the deepest impression (at least in this public) of all the Italian operas in vogue—for the small price of two dollars! The book is prefaced with a short life of Donizetti, and a sketch of the plot, with some historical notices of the subject, of the present opera. The type is necessarily small, in order to compress so much music into a book of so convenient a size; but it is clear. The English words are very flat and awkward; but these may pass for a mere gratuity thrown in; for we take it that whoever sings such music will contrive to sing the Italian. A literal, word for word translation of the text, without rhyme or metre, not to be sung, but simply by way of interpretation, might be a useful feature in such publications; especially where the English, in twisting itself into the rhythmical forms of the Italian, twists itself out of all correspondence with the meaning.

Lucrezia Borgia is the most felicitously conceived, the most perfect as a dramatic whole, the most abounding in fresh, vigorous and graceful musical ideas, in short the most *genial* of all the Italian operas since Rossini. Its music has become very familiar, without becoming hacknied, with our opera lovers. Such a book, therefore, is timely, and would seem destined to have a large sale.

George P. Reed & Co. have completed an

eighth series of their "Gems of German Song," a name which recurs not without awakening some grateful emotions, since in times past these "Gems" have been our first and almost only introduction to the German song Muse. We are more exacting as to what deserves to be called a gem in this department, now that Mendelssohn, Schubert, Schumann, Robert Franz, &c., are somewhat known among us. We might hesitate about according the title to this last number, which is called "My Angel," by H. ESSER. It seems to lack decided individuality and originality; the melody, if pleasing, is a little common-place. Yet song and accompaniment make a clear and graceful whole; it is well composed, and capable of being sung with great effect. The German words, embodying a pretty conceit:

Eine Perle nenn' ich mein,
Eine Perle schön und rein, &c.,

are happily translated by Mrs. E. W. Long.

To those who like a simple English song, with pleasing, expressive melody, sentimental without running into platitudes, and with easy, yet musician-like accompaniment, we can mention several (also from Reed & Co.) by F. N. CROUCH, author of the popular ballad of "Kathleen Mavourneen." The best of these, in its way, perhaps, is "The Lily, a Lament," a song of much feeling and beauty. "Herre I love" is a simple musical rendering of a quaint little rhymed conceit, also by Prof. Crouch, after the manner of the old English love songs. The rhymes are worth transcribing in the original orthography:

I knowe a lyttle hande;
Tys ye softest yn the lande—
Ande I feel yts pressure blande,
Whyte I synge;
Lylie whyte, and restynge nowe,
Lyke a roseleafe on my browe,
Wyth yts wynges.
Welle! I pryze all handes above—
Thys deare hande of herre I love.

I knowe a lyttle foote;
Very cunnynglye tys putte—
Yn a daynte lyttle boote,
Where yt hydes—
Lyke a shuttle yt ever flyes
Backe and forth before myne eyes,
Weavyng musyque for myne eyes,
As yt glydes.
Welle! I pryze, all fecte above
Thys deare foote of herre I love.

I knowe a lyttle harte;
Yt ys free from courtlye arte—
Ande I owne yt every parte,
Forre alle tyme!
Ever yt beates wythe musyque's tone
Ever an echo of myne owne,
Ever keepynge wythe myne owne
Holye tyme!
Welle! I pryze, all hartes above
Thys deare harte of herre I love.

Another is a spirited martial Allegro, to words by G. P. Morris, called "Life in the West." Another is a sentimental ballad: "I feel I'm growing old, Lizzie." These songs are certainly among the best of their peculiar type, to which some tastes are very partial.

A *Grande Marche de Concert*, for the piano, by H. A. WOLLENHAUPT (Firth, Pond & Co., publishers, New York), has been for some time before us. It is an elaborate, bravura kind of march, of the most brilliant character, worked out to the length of nine pages, with rich, extended harmonies, and rapid octave passages demanding strength of wrist. But we are happy also to find

that it is not a mere piece of mechanical display; but really a march of uncommon beauty and grandeur, evidently the work of a good musician, not without originality.

Spohr's "Consecration of Tones."

It appears by our report of "Music Abroad" that Spohr's descriptive symphony, *Die Weihe der Töne*, has lately been performed by the London, as well as by the New York, Philharmonic. The singularly opposite opinions expressed about it by the London critics remind us of our New York correspondent "Pegan's" relation (in our last number) of the long-suffering patience with which he sat it out. With his impressions of Spohr's music generally, as stated in that letter, we find our own too often harmonizing. In spite of all its learning, its elegance, its rich and crowded harmony, and its at first striking peculiarity of modulation, we are forced to sympathize with the charge of monotony and heaviness so often brought against it by those who esteem music more for its effect than for its science. But we have loved to except the *Weihe der Töne* from this charge. Though not exactly a symphony, in the regular sonata form, it has always interested us as a singularly beautiful and expressive tone-poem, of the descriptive kind; so much so that we were moved, some years since, to sketch the following outline of its intention, which was used in the Germania programmes:

ARGUMENT.—I. The first part opens with a slow minor movement, of a dull and broken character, representing the dreary silence of all things before the creation of sound, or more properly of TONE, when

"Lonely lay the fresh green meadows,
In the flow'ry pride of Spring;
Man amid the voiceless shadows,
As in night, was wandering.
He his own wild impulse followed,
Not the soft way of the heart;
Love no wondrous tones had hallowed
Nature's meanings to impart."

Presently the music brightens, the harmony modulates into a more hopeful key, and the whole acquires a more eager and decided motion. TONE IS BORN! A soft, flowing, fascinating melody (in the pastoral key of F major, like Beethoven's Pastoral Symphony), is commenced by the violins, and threads its way through the mingled voices of awakened Nature, the rustling of leaves, the murmur of brooks, the songs of birds, &c. In the clarinets you hear the earnest syncopated notes of the nightingale; in the flutes, snatches of smaller bird melodies; in the oboe, the quick stroke of the German Wachtel, (translated "quail," though not *our* quail;) in the horns, the cuckoo, &c. These cheerful sounds give way for a time to the wilder uproar of the elements, but return to close the picture in sunshine and serenity, as it began.

II. To the music of Nature succeeds the music of Humanity. The tones commence their ministry with the infancy of life; first, we have the mother's lullaby; then the merry dances of childhood; then the lover's serenade, &c. There is a strange commingling of different kinds of measure here—how like the changing pulse of youth!

III. To the music of youth and joy, succeed the spirit-stirring tones of manly energy and duty. Unhappily the poet gives us only the inverse form of this—the energy displayed in war. And this third part of the Symphony accordingly commences with a vigorous march, and describes the departure for battle, the feelings of those who remain at home, the return of the victors, (to the first melody again) and a chorus of thanksgiving. In this last, one of the

old, simple Ambrosian Chorals is carried on in unison by a portion of the instruments, while the others play round it in a figurative accompaniment, echoing and imitating each other's little joyful phrases.

IV. The mournful ministry of tones. It opens with another old Ambrosian Choral, commonly sung at burials in Germany, here gravely chanted at intervals by the violoncello, while the harmonies are richly and deeply colored, and the pauses are filled out with various touching melodies and motives in all the other instruments. "Consolation in tears," is the title which the composer gives to the closing movement which succeeds it, like a soft summer shower caught by retiring sunshine. The piece ends in the pastoral key of F.

This programme we thought amply borne out in the music, while we by no means found in that the never-failing inspiration and exhaustless meaning of the mighty models of symphonic art. Yet to that length the critic of the London *Musical World* goes in his admiration of it; we copy his description as an offset to our friend's:

The *Power of Sound* is, in many respects, one of the noblest creations of the musical art. The intention is deep and metaphysical, and the execution of that intention masterly and splendid.

We admit of no vacuum in the world of sound, and can see nothing absurd in describing silence by means of music; for, after all, silence is sound, so infinitely divided as to be almost inaudible—we say almost, for we defy any one to assert that he has ever been enveloped in silence without hearing, as it were, a buzz, as though sound were muttering its orisons ere going to rest:

"And solemn midnight's tingling silentness,"

as Shelley says beautifully. We therefore state boldly our opinion that the description of silence in Spohr's symphony, is highly felicitous and characteristic. Of the allegro in F major, which grows out of the silent movement, we know not well how to speak; there are moments when we could think it as fine as anything in music, and, at all times, as a matter of instrumentation, we must pronounce it unsurpassed. Then its subject—so melodious, so appropriate to the infancy of sound—how charmingly it colors the entire movement, what a freshness it throws over it—and then the restless buzzing of the violins, and the many-voiced song of the birds, and the soft murmur of the breezes, and the terrific tempest, when nature is in an uproar, and the departure of

"The winged storms, chanting their thunder psalm,"—

grumbling as they fly, as who should say, "Think not we're gone forever!" And the return of the first charming subject, and the renewed song of the birds, and the gradual subsiding of the movement into a reposeful climax! All this is as perfect as anything we know—nothing more fresh or lovely ever came from pen of mortal—nothing! The cradle song (and here the metaphysical part of the symphony gives way to the hopes and fears of humanity) is a simple quiet tune that might lull any infant to a delicious sleep. It is interrupted by a merry dance, the very type of all playfulness; it is again interrupted by the *serenade*, a wailing, monotonous melody for the violoncello, which has a feeling of darkness and starlight about it that we cannot define. The continued complaint of this melancholy tune, which quietly pursues its way, through the various interruptions of the dance and the lullaby, affects us so strongly as to become a feeling of pain rather than pleasure; and yet this is only from *association*, for it is as beautiful as beauty's self—this ever-weeping serenade. It must be some poor devil, the constancy of whose love is only equalled by its hopelessness, that sings it—for amid all its loveliness there is the taint of woe, and its smile is of moonlight rather than the sun. But this is of a piece with the genius of Spohr, which delights in wringing the human heart. The unexpected return to the cradle song is ingenious and happy. The march is a triumph of instrumentation—one of the most exhilarating things in the range of music. The *trio* pleases us less—it is labored, and excessively spun out, and rather morbid than impassioned. The return of the march, however, and the thanksgiving *coda* redeem the tiresomeness of this, and restore us to the seventh heaven of music. The prayer for the dead, and

the consoling beauty of the *finale* are beyond all praise. The only reproach to this last movement is its brevity.

The *Examiner*, on the contrary, sends it adrift in the most contemptuous manner; thus:

Spohr's Symphony had thrice before, at distant periods, been given by this Society, and with so little success, that we hoped it would never again be roused from its repose on the undisturbed shelves of the Philharmonic library. The present directors, however, in their wisdom, or their weakness, now caused this abortive attempt at musical description to appear once more in broad lamplight, and a few have been found who discover in so intolerably long, labored and ridiculous a composition, something to admire and nothing to condemn. That in a work occupying upwards of fifty minutes in performance, written by an experienced and good musician, there must appear some proofs of ability, we at once admit; but such evidences, in the present case, are "few and far between,"—they are exceptive, and offer no apology for ineptitude of design, no excuse for an overloaded score, and no substitute for originality. The beautiful symphony of Beethoven compensated for the fatigue endured, and the time lost, in listening to "The deep silence of Nature before the creation of Sound," a *silence* now described by musical instruments!

RECOGNITION ABROAD.—The London *Athenæum* of April 8th, contains the following:

A correspondent has obligingly sent to us a number of *programmes* of concerts, great and small, given in Boston, U. S., during the past winter. It appears from these that the residence of a variety of German instrumentalists there has entirely leavened the taste of the American *Athens*; and that there is a devout and numerous public in Boston for that classical German music, a love for which has only lately really taken root among "the many" in England.

It is pleasant to see also that the musical doings of Boston have for some time past been pretty regularly chronicled in the musical journals of Berlin and Leipzig; whereas it is scarcely a year since New York was the only city on this side the ocean whose musical existence seemed at all suspected by any English, French or German paper; all their American musical intelligence being derived through the columns of the New York *Herald*!

Musical Intelligence.

LOCAL.—The winds and rains have not relaxed their spite against the MENDELSSOHN QUINTETTE CLUB. Driven a second time from Saturday evening, driven again from Thursday, their Benefit Concert is still waiting for its chance, and will be duly announced.

Mr. CARL GARTNER announces a concert of instrumental and vocal music at the Meionæon this evening. The selections are mostly excellent, as may be seen below. Mr. Gärtner has often proved in private soirées his efficiency in Quartet and Sonata music for the violin, as well as in orchestra and solo-playing.

On Monday JULLIEN commences a short series of farewell concerts in the Music Hall. Those who have not yet heard the most brilliant orchestra ever in America, must not neglect this only opportunity.

The MENDELSSOHN CHORAL SOCIETY have elected Mr. THOMAS RYAN of the Quintette Club, as the conductor of their exercises this summer, and are diligently rehearsing Beethoven's noble Mass in C, with the Latin words. We trust that ere long they will give us a public hearing of the same with orchestra.

We have just had the pleasure of looking over the entire published works of Mendelssohn, which have been purchased for the library of the HARVARD MUSICAL ASSOCIATION. It is probably the only complete collection of Mendelssohn's compositions existing in this country.

NEW YORK.—Maretek has engaged Castle Garden for the summer and is now in Europe organizing a new opera troupe.

PHILADELPHIA.—Alfred Jaell announces a farewell concert this week, previous to his sailing for Europe. We had thought him in Mexico with Sontag.

NEW ORLEANS.—*Marguerite d'Anjou*, one of Meyerbeer's earlier operas, has been performed several times by the French opera troupe, Borghese, Ganibrel, &c.

Advertisements.

MEIONÆON.

CARL GARTNER'S CONCERT, On Saturday Evening, May 6th. PROGRAMME.

Part I.

1. Quartet in D major, Haydn.
AUGUST FRIES, WULF FRIES, C. RICHLER, & CARL GARTNER.
2. Song: "Batti, Batti," Mozart.
Madame ECKHARDT.
3. Solo, Violin: Eighth Concerto, Spohr.
CARL GARTNER.
4. Grand Sonata in C minor, for piano and violin, Beethoven.
CARL HAUSE and CARL GARTNER.

Part II.

1. Fantasia on Airs from Der Freischütz, Moeser.
CARL GARTNER.
2. Songs: "So lass mich sitzen," Gärtner.
"Oh, were it true!" Eckhardt.
Madame ECKHARDT.
3. Solo, Piano, Mendelssohn.
CARL HAUSE.
4. Elegie, Violin, } Gärtner.
Song: "Thoughts of Home," }
CARL GARTNER.

☐ Tickets 50 cents, to be had at the usual places and at the door.
☐ Doors open at 7½. Concert to commence at 8.

Baker's New Music Book.

WE HAVE IN PRESS,

And shall publish about the 10th of May,
A NEW JUVENILE SONG BOOK,

By Prof. B. F. BAKER,

ENTITLED

BAKER'S SCHOOL MUSIC BOOK.

It will be a work of over 200 pages, mostly NEW AND BEAUTIFUL SONGS, adapted to the School Room, and for social and public gatherings. From what we know of the time taken, and the great care used in preparing this new music book, we doubt not it will rank among the best which have been offered to the musical public. In addition to its beautiful Poetry and Music, it will contain a System of Elementary Instruction, simple, clear, concise and yet full, and so admirably adapted to the youthful mind as to insure a rapid advancement in this charming science.

Teachers of Music in Academies, Public and Private Schools, &c., are most respectfully requested to send for copies of this work for examination.

JOHN P. JEWETT & CO.,

Publishers, Boston.

JEWETT, PROCTOR & WORTHINGTON,
Apr 29 8c CLEVELAND, OHIO.

CHICKERING & SONS, MANUFACTURERS OF

PATENT ACTION GRAND AND SQUARE PIANO-FORTES, OF EVERY DESCRIPTION.

WAREHOUSES, MASONIC TEMPLE, TREMONT STREET, Apr 29 BOSTON. tf

A SOPRANO WANTED.

FOR a church in Savannah, Ga. A good soprano singer, and one who is a good musician and teacher, would receive a fair salary, and find scholars. For further particulars enquire at this office. March 11 3m.

Germania Serenade Band.

THE SERVICES OF THIS ASSOCIATION can be secured by applying to

H. E. TELTOW, Agent,
11 14 tf 30 Fayette Street.

L. H. SOUTHARD, TEACHER OF MUSIC, 265 Washington Street, Boston.

Oct. 16. 3m

GREAT BOOK IN PRESS.

MOORE'S ENCYCLOPEDIA OF MUSIC:

COMPILED BY JOHN W. MOORE,

With the assistance of other distinguished men in the musical world. The intention of the author is to make a most complete and thorough work of the above, which will be a desideratum in the world of music. It will be published in one elegant Royal Octavo volume of about 900 pages, double columns, and will contain a complete

Dictionary of Musical Terms,

A HISTORY OF THE SCIENCE OF MUSIC,
from the earliest time to the present, a

Treatise on Harmony and Thorough Bass,

a description of all known MUSICAL INSTRUMENTS, with the names of the most distinguished makers, and a complete Musical Biography of over three thousand of the most distinguished Composers and Musicians who have ever lived. Mr. Moore has spent several years in compiling this valuable work. It is now going through the press as rapidly as will comport with accuracy.

P. S.—The above splendid work, which will prove invaluable to every professional musician, and to every amateur, will be ready this spring; we hope in the month of March. It has been delayed on account of the immense labor bestowed upon it, and the difficulty of stereotyping a work so full of examples. The delay, however, will enhance the value of the work.

The price, bound in cloth, will be... \$4 00.

The price, bound in half calf, will be... \$4 50.

JOHN P. JEWETT & Co.,

Publishers, 17 and 19 Cornhill, Boston;

JEWETT, PROCTOR & WORTHINGTON,

Cleveland.

Will be for sale by all the book and music dealers in the country. 2m Feb. 11.

John Bunyan Still Lives!**THE GREAT AMERICAN PICTURE.**

THE ENTIRE AND INIMITABLE ALLEGORY OF

THE PILGRIM'S PROGRESS,

In one Picture, 24 by 39 inches, most elegantly engraved on STEEL, by Andrews, containing 280 human figures, besides all the scenes through which Christian passed, on his journey from the city of Destruction, to the Celestial City, so admirably portrayed by Bunyan. Every Christian family should have this splendid production of human genius.

TESTIMONIALS of the strongest nature, too numerous to publish, have been received by the publisher, from the most distinguished men of England and America.

JOHN P. JEWETT, Publisher.

GEO. E. SICKELS IS THE ONLY AUTHORIZED AGENT FOR BOSTON. His rooms are at the Am. S. S. Union, No. 3, Cornhill, where he keeps the Engraving for Sale. Also—Plain and Ornamented Frames, designed expressly for it, at the lowest prices. Nov. 12.

For Sabbath School Superintendents.

We have just published a beautiful Book for your use, entitled

THE SABBATH SCHOOL,

A complete collection of Hymns and Tunes for Sabbath Schools, Families, and Social Gatherings.

BY WILLIAM WILLIAMS,

Professor of Music in Charlestown Female Seminary.

We believe that upon examination this will be found to be one of the most beautiful collections of Music and Hymns for Children ever published.

PRICE FIFTEEN DOLLARS PER HUNDRED.

JOHN P. JEWETT & CO.,

Apr 1 6t

Publishers, Boston.

PIANO-FORTE INSTRUCTION.

G. A. SCHMITT, (From Germany,)

TEACHER OF THE PIANO-FORTE.

Is now prepared to give lessons at the residence of pupils or at his own residence, No. 7 Haymarket Place.

Mr. S. may be addressed at the music stores of Oliver Ditson or Nathan Richardson.

Refers to the following gentlemen: JOHN S. DWIGHT, Esq., HALLITT, DAVIS & Co., OLIVER DITSON, NATHAN RICHARDSON. Oct. 8.

D. B. NEWHALL, MANUFACTURER AND DEALER IN PIANO FORTES,

No. 344 Washington Street, Boston.

PIANO FORTES REPAIRED, TUNED, & TO LET.
Apr. 10. tf

N. D. COTTON,

IMPORTER AND DEALER IN

English, French, and American Stationery,

DRAWING & PAINTING MATERIALS,

No. 13 Tremont Row, Boston.

*. Wedding and Visiting Cards Engraved and Printed.
16 tf

—Edward L. Balch,

JOB PRINTING.

In all its various branches,
NEATLY AND PROMPTLY EXECUTED,

BY EDWARD L. BALCH,

Office Journal of Music, No. 21 School St.

The MEDAL AND DIPLOMA awarded him by the Mass. Charitable Mechanic Association for superior workmanship, may be seen at his office.

MUSIC prepared for Stereotyping.

GEMS FROM THE GREAT MASTERS.**BEETHOVEN.**

Op. 2	Three Sonatas, No. 1, E minor,.....	75
" 2	" " " 2, A.....	75
" 2	" " " 3, C.....	1.00
" 7	Grand Sonata, E flat.....	1.00
" 10	Three Sonatas, No. 1, C minor,.....	50
" 10	" " " 2, F.....	50
" 10	" " " 3, D.....	75
" 13	Sonata Pathétique, C minor,.....	75
" 14	Two Sonatas, No. 1, E.....	50
" 14	" " " 2, G.....	50
" 22	Grand Sonata, B.....	1.00
" 26	Grand Sonata, A flat.....	75
" 27	Two Sonatas, No. 1, C sharp minor,.....	50
" 27	" " " 2, E.....	50
" 28	Sonata Pastoral, D.....	75
" 31	Three Sonatas, No. 1, G.....	75
" 31	" " " 2, D minor,.....	75
" 31	" " " 3, E flat.....	1.00
" 49	Two Sonatas, No. 1, G minor.....	38
" 49	" " " 2, G.....	38
" 53	Grand Sonata, C.....	1.00
" 54	Sonata, F.....	50
" 57	Sonata Appassionata, E minor,.....	1.00
" 73	Sonata, F sharp.....	50
" 79	Sonata, G.....	50
" 81	Sonata Character., Les Adieux, L'Absence, et la Retour, E flat.....	75
" 90	Sonata, E minor.....	75
" 100	Sonata, A.....	75
" 106	Grand Sonata, B.....	1.25
" 109	Grand Sonata, E.....	1.00
" 110	Sonata, A.....	1.00
" 111	Sonata, C.....	1.00
" 92	Seventh Symphony, A.....	1.25

MENDELSSOHN.

Six Songs without Words, complete in seven books,....	each 75
Rondo Capriccioso,.....	50
The Tempest, seven Characteristic Pieces,.....	1.00
The Gift, six easy pieces,.....	62

LISZT.

Galop Russe,.....	50
Reminiscences from Lucia di Lammermoor,.....	50
Romances de Franz Schubert, viz:—	
No. 1, Eloges des larmes,.....	25
" 2, La Poste,.....	25
" 3, La Fille du Pecheur,.....	25

THALBERG.

Pantasia sur themes de Moïse,.....	1.25
L'Art du Chant appliqué au Piano, viz:—	each 75
No. 1, Quatuor, I Puritani de Bellini.	
" 2, Tre Giorni, Air de Pergolèse.	
" 3, Adelaïde de Beethoven.	
" 4, Air d'Eglise du Chantier Stradella.	
" 5, Lacrymosa tiré du Requiem de Mozart, Duo des Noces de Figaro de Mozart.	
" 6, Perchè mi Guardì e Piangi, Duetto de Zelmira de Rossini.	
Le Tremolo,.....	62
Prayer from Moses in Egypt,.....	1.25
Viola, Melodie,.....	25

Oliver Ditson, 115 Washington St.

F. F. MÜLLER,

DIRECTOR OF MUSIC AND ORGANIST at the Old South Church; ORGANIST of the Handel and Haydn Society; ORGANIST of the Musical Education Society, &c. &c. &c.

Residence, No. 3 Winter Place, Boston. 117 tf

GEORGE J. WEBB & CO'S PIANO-FORTE WAREROOMS:

Chambers, No. 3 Winter Street, Boston.

AT this Establishment may be found an elegant and extensive assortment of

PIANO-FORTES,

at all prices, warranted equal to any in the American market, in the essential properties of Tone, Touch, Power, Durability, Style, and Finish. None others will be kept.

Also, an assortment of

MELODEONS AND GUITARS.

Mr. Webb's long experience in the profession of Music, enables us to assure those persons residing at a distance, who may find it inconvenient to visit Boston for the purpose of selecting an instrument, that they shall be as well served by letter, (naming the price of the instrument desired,) as by personal examination; and those who may favor us with their orders, can implicitly rely upon the exercise of Mr. Webb's best judgment in their favor. Any instrument ordered can be exchanged if it does not suit.

SOLD AT MANUFACTURERS' PRICES.

...AGENTS FOR...

Lichte, Newton & Bradbury's Pianos, New York.

Hallet, Davis & Co's, do. Boston.

Goodman & Baldwin's Melodeons.

Feb 19 6m

Letter-Press, Music and Job Printing-Office,

JUST PUBLISHED.

CHORUS PARTS to Mendelssohn's Oratorio of ELLJAH.
CHORUS PARTS to Handel's Oratorio of the MESSIAH.
CLASSICAL CHORUS BOOK, by BAKER & SOUTHWARD.
PESTALOZZIAN SCHOOL SONG BOOK, by GEO. W. PRATT.

nov 5

George F. Reed & Co., Publishers,
13 Tremont Street.

MARTIN'S GUITARS.

THE subscribers are sole agents for this city, for the sale of those justly celebrated Guitars. Prices from \$30 to \$60. Every instrument is warranted to stand this climate.
GEO. P. REED & CO., 13 Tremont Street.

HEWS' PATENT**AMERICAN ACTION PIANO-FORTE.**

THE MANUFACTURER is in possession of numerous testimonials from distinguished Musical Professors, who have used the greatly improved ACTION PIANO, commending it in high terms. The attention of purchasers and amateurs of Music to an examination of its superiority, is solicited.
GEO. HEWS, 365 Washington St., Boston. tf

Apr. 10.

MANUEL FENOLLOSA,**PROFESSOR OF MUSIC.**

MUSIC-ROOM, No. 17 Gray's Block, corner of Washington and Summer Streets.

References.

Messrs. CHICKERING, J. P. JEWETT, GEO. PUNCHARD, Boston.

Messrs. GEORGE FRABODY, B. H. SLESSEE, Salem.

Jan. 21. 3m.

CARL HAUSE,**PIANIST AND TEACHER OF MUSIC,**

OFFERS his services as an Instructor in the higher branches of Piano playing. Mr. H. may be addressed at the music stores of NATHAN RICHARDSON, 282 Washington St. or G. P. REED & Co. 17 Tremont Row.

REFERENCES:—Mrs. C. W. Loring, 33 Mt. Vernon St.

Miss K. E. Prince, Salem.

Miss Nichols, 20 South St.

Miss May, 5 Franklin Place.

Feb. 18.

LESSONS IN SINGING.**FREDERIC RUDOLPH**

RESPECTFULLY announces his intention to remain in Boston and give instructions in the art of Singing. Orders may be addressed to him at his residence (United States Hotel), or at the music store of Mr. Wade or Mr. Richardson. 3m Feb. 11.

Mlle. GABRIELLE DE LA MOTTE

GIVES

INSTRUCTION ON THE PIANO,

AND MAY BE ADDRESSED AT

Feb. 4 3m

55 HANCOCK STREET.

OTTO DRESEL

Gives Instruction on the Piano, and may be addressed at the WINTHROP HOUSE. Terms:—\$50 per quarter of 24 lessons, two a week; \$30 per quarter of 12 lessons, one a week.
Nov. 12. tf

J. B. WHEATON,**TEACHER OF THE PIANO-FORTE.**

Apply at the Music Stores of Nathan Richardson, or Theo. T. Barker. 3 mos. Dec 3.

MRS. ROSA GARCIA DE RIBAS,

TEACHER OF THE

PIANOFORTE, SINGING & GUITAR,

2 Seneca St., corner Harrison Avenue.

MR. De RIBAS will give instruction on the Oboe and Flute. Also MUSIC ARRANGED, TRANPOSED, &c. Boston, April 23. 3m

J. TRENKLE,**TEACHER OF THE PIANO-FORTE.**

Residence No. 56 Kneeland Street.

Oct. 8. 3m

A. W. FRENZEL,**TEACHER OF MUSIC,**

No. 6 Acorn St., (between Chestnut and Mt. Vernon Sts.)

Apr 8

BOSTON.

COPARTNERSHIP NOTICE.

THE subscribers having formed a Copartnership under the name of CHICKERING & SONS, for the purpose of continuing the Piano-Forte Business, trust by their attention and promptness to merit the patronage heretofore extended to the late Jonas Chickering.

THO'S F. CHICKERING,
CHAS. F. CHICKERING,
GEO. H. CHICKERING.

Dec. 24.

No. 21 School St.

